

CAPPELLA ROMANA

ALEXANDER LINGAS, MUSIC DIRECTOR

HOPE AND LIGHT

MYSTICAL CHAMBER MUSIC BY ARVO PÄRT, TIKEY ZES, AND MORE



ARVO PÄRT

IT'S ABOUT TIME 2025-2026

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PASSION FOR LIFE

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Cappella Romana

Alexander Lingas MUSIC DIRECTOR

Banned, buried, and resurrected:
Orthodox hymns for Holy Week
that survived the Stalinist machine,
brought to life in the deeply moving
Passion Week settings by Maximilian
Steinberg and Alexander Gretchaninov.
Cappella Romana's world premiere
of Steinberg's *Passion Week* in 2014
and its disc and vinyl release received
international critical acclaim. If you love
Rachmaninoff's *All-Night Vigil* (Vespers),
you'll experience the same passion here.



Maximilian Steinberg (1883–1946):

Passion Week (complete)

Alexander Gretchaninov (1864–1956):

Passion Week (Hymns for the Pre-Sanctified Liturgy)

SEATTLE

Fri 6 Mar 2026, 7:30 PM

St. Demetrios Greek Orthodox Church
Montlake, Seattle

PORTLAND

Sat 7 Mar 2026, 2:00 PM

St. Mary's Cathedral
Northwest Portland



In memoriam Rev. Daniel Skvir



Cappella Romana
Alexander Lingas, music director

HOPE AND LIGHT

Friday, 6 February 2026, 7:30pm, St. Demetrios Greek Orthodox Church, Seattle
Saturday, 7 February 2026, 2pm, St. Mary's Cathedral, Portland

“Out of the Night” John Tavener (1944–2013)
Ann Medellin, viola; Leslie Green, tenor

Melisma Michael Adamis (1929–2013)
Catherine van der Salm, soprano; Jon Gray, violin

“Ave maris stella” Ivan Moody (1964–2024)
Catherine van der Salm, soprano; Kristen Buhler, mezzo-soprano;
Sarah Beaty, alto

Es sang vor langen Jahren Arvo Pärt (b. 1935)
Sarah Beaty, alto; Jon Gray, violin; Ann Medellin, viola

The Troparion of Kassiani Tikey Zes (1927–2025)
Catherine van der Salm, soprano; Sarah Beaty, alto;
Leslie Green, tenor; Erik Hundtoft, bass; and string trio.

Threnos Tavener
Dylan Rieck, 'cello

Stabat Mater Pärt
Catherine van der Salm, soprano; Sarah Beaty, alto; Leslie Green, tenor;
and string trio

Cappella Romana Soloists

Catherine van der Salm SOPRANO
Kristen Buhler MEZZO-SOPRANO
Sarah Beaty ALTO
Leslie Green TENOR
Erik Hundtoft BASS

45th Parallel Universe Soloists

Jon Gray VIOLIN
Ann Medellin VIOLA
Dylan Rieck 'CELLO

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**Let your friends in the Bay Area know about Cappella Romana's February 22 concert
in San Francisco. More information at cappellaromana.org**

NOTES

The late Fr. Ivan Moody (1964–2024), a longtime collaborator with Cappella Romana and one of the composers on this program, devoted an entire book to examining “what happens when two phenomena, those of musical modernism and the spirituality of the Orthodox Church, meet other.” In its preface, he notes that

The real arena for this intersection is in music that is para-liturgical, or not liturgical at all, written for concert performance. It is here that the apparently improbable meeting, mixture or crossing of these areas is at its most fruitful and its most interesting....

Moody, *Modernism and Orthodox Spirituality in Contemporary Music*, p. 10

The present concert features chamber works of “Hope and Light” by Eastern Orthodox composers that Fr. Ivan both knew personally and saw as being, along with himself, creative agents of this meeting. Some of the pieces obviously manifest their intersections with Orthodox spirituality by setting hymns of the Byzantine rite or employing the melodic and harmonic styles of Greek or Slavic liturgical music. Others, such as the vocal works by Fr. Moody and Arvo Pärt (b. 1935) do so in subtler ways, providing their Latin and German poetry with music infused with the bright sadness of Orthodox sacred traditions of chant and contemplation.

The program begins with *Out of the Night* by John Tavener, who was Fr. Moody’s friend and, for a brief period, his composition teacher. Written in December 1996, it is a short work for viola and voice (ideally that of the violist!) that draws melodically and harmonically on both Greek and East Slavic traditions of chant.

In his notes to the score, Tavener describes first an ideal performance before offering more practical suggestions:

Out of the Night was written to be played in order to “greet the day” outside of St. Catherine’s Monastery [in] Sinai[, Egypt]. It may be also played anywhere outside, as from a distance, preferably in a church or a building with some resonance.

Stylistically resembling *Out of the Night* in its musical synthesis of Greek and Slavic elements, *Threnos* is a lament for solo cello to be played “With great peace and serenity.” In this case the source melodies are those for “Eternal Memory,” a chant sung most often at funerals and memorial services. Tavener composed the work for cellist Steven Isserlis in 1990, only a year after their triumphant collaboration on the premiere and recording of *The Protecting Veil* for cello and string orchestra.

Michael Adamis (1929–2013) was a composer, musicologist, and choral conductor who founded the first electronic music studio in Athens and for ten years (1975–85) was president of the Greek Section of the International Society for Contemporary Music. In his mature works Adamis created innovative polyphonic textures by combining melodically ornamented lines drawn from Greek folk or sacred music. *Melisma*, originally written in 1981 for flute and tenor, demonstrates his characteristic way of blending of modernism with Hellenic tradition.

Adamis created the present version of *Melisma* at my request for Cappella Romana concerts in February 1995. Premiered by soprano LeaAnne DenBeste and violinist Marty Jennings, it recasts a Byzantine liturgical *krátema* (from *krátein*—“to hold”) as chamber music. *Kratémata* are vocal melodies setting strings of non-

semantic syllables (“vocables”) such as *te-ri-rem* or *a-na-ne*. Often of considerable virtuosity, they are the only form of abstract music traditionally performed in Greek Orthodox churches. Some *kratémata* provide ecstatic climaxes to otherwise texted chants, while others are independent compositions in one or more sections.

Another work commissioned for performance by Cappella Romana in 1995 is the *Troparion of Kassiani* by Tikey Zes (1927–2025). Dr. Zes studied composition in Los Angeles at USC, completing for his doctoral degree a portfolio of instrumental and vocal works in modernist styles. Among these were a song cycle for tenor and piano on poems by Constantine Cavafy and a *Concert Liturgy* that sets four Byzantine hymns for chorus and orchestra. Yet Dr. Zes was best known as a prolific composer of liturgical music for the Greek Orthodox Church, leaving a vast legacy

of choral music in Greek and English that includes multiple settings of the Divine Liturgy of St. John Chrysostom, one of which was dedicated to and recorded by Cappella Romana, as well as many seasonal hymns for the liturgical year.

Dr. Zes created the version of the *Troparion of Kassiani* for four solo voices and string trio performed on these concerts by revising and expanded his 1984 setting of the same chant for chorus and organ. Its text is a hymn (“tropáron” or, more accurately, “sticherón”) for the Wednesday before Easter (“Great and Holy Wednesday”) written by the ninth-century poet and composer Kassía, who later came to be known popularly as Kassiani. Born in Constantinople, she became a nun and then an abbess who wrote both secular poetry and many hymns. Kassía composed the latter for the daily prayer services of the *Hagiopolítis*, a version of the Divine Office of Jerusalem that had

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March 18 / 7:00pm

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—DARYL BROWNE, OREGON ARTSWATCH



become popular throughout the Eastern Mediterranean. In this, her most popular hymn, she vividly speaks in the voice of the woman who anointed Christ's feet with precious fragrances in anticipation of his crucifixion and burial. Dr. Zes's music integrates melodic phrases from the received traditions of Byzantine singing into a multivoiced texture that embodies the emotions of Kassia's passionate text through its modulations, changes of texture, and wide range.

Fr. Ivan Moody was born and educated in England but worked for most of his career as a composer, musicologist, and Orthodox priest in Portugal. Since most of his explicitly sacred compositions are derived from Eastern Orthodox traditions, his deep engagement with the early musical traditions of the Latin Christendom is evident mostly from the many editions he prepared of sacred works from late medieval and Renaissance England, Spain, and Portugal. Nevertheless, around the turn of the millennium, Fr. Moody composed a small body of works that not only represent meetings between musical modernism and Eastern Orthodox spirituality, but also embody an ecumenism embracing the Greek East and Latin West. Cappella Romana has previously performed a number of these pieces for the Christmas season, including *Make Ready Bethlehem/ Dormi Iesu* (2001) during last month's concerts for Christmastide.

"Ave maris stella" is the first of *Three Motets* that Fr. Moody wrote in 2018 for the female vocal ensemble Trio Mediaeval. Whereas the other two pieces in the collection (*O Maria, maris stella/ Τῇ Θεοτόκῳ* and *Resurgentis/ Δεῦτε λάβετε/ Χριστὸς ἀνέστη*) resemble the earlier Christmas works in their juxtapositions of Eastern and Western Christian texts, *Ave maris stella* sets only the text of a medieval Latin conductus. Yet at the same time

its music contains passages recalling Fr. Moody's previous settings of Orthodox hymns. Most noticeably, the proclamations of "Ave" echo his approach to setting the same word in Greek (Χαῖρε!) in *Words of the Angel*, another work he composed for Trio Mediaeval.

Having spent much of his early career writing concert works that pushed the boundaries of Soviet officialdom's toleration for musical modernism through their use of atonality, collage, and aleatoric techniques, Estonian composer Arvo Pärt embarked on a journey of artistic and spiritual reorientation. During this period, he joined the Orthodox Church and nourished himself spiritually through contemplation of the Bible and writings of the Church Fathers. Simultaneously he immersed himself in Gregorian chant and other music from the medieval and Renaissance periods of Latin Christendom. At the end of this process of personal transformation Pärt adopted an austere compositional idiom that he dubbed his "Tintinnabuli Style." In its strictest form, *tintinnabuli* employs simple melodies moving by step accompanied by bell-like arpeggiations of a single chord built on the home note of the governing tonality. It provided the composer with a new way of regulating musical tension that, as his wife Nora has observed, grounded melody and harmony in a single reality so that "1+1=1."

During the decade that followed the completion of his first tintinnabuli piece (the brief *Für Alina* for solo piano of 1976), Pärt further developed this style in both instrumental and vocal works. Many of the latter are explicitly or implicitly sacred, but only the *Two Slavonic Psalms* (1984) features texts drawn from Orthodox traditions. This changed in subsequent decades with the composition of such works as the *Kanon Pokajanen* and *Triodion*, both of which appear on

Cappella Romana's recording *Arvo Pärt: Odes of Repentance*.

Es sang vor langen Jahren (1984) for alto (or countertenor), violin, and viola is not an overtly religious work, being a setting of "The Spinstress' Song" by the German Romantic poet Clemens Brentano (1778–1842). Wilfrid Mellers has however suggested that the combination of Pärt's music and Brentano's romantic poem "might claim to be mystical in counterpointing the human lover's song with the super-natural song of the nightingale, which affords 'intimations of immortality.'" The poet himself may well have approved of this allegorical approach, for he was a Catholic mystic who had spent six years living in a monastery.

Pärt's *Stabat Mater* (1985), on the other hand, features the text of a beloved medieval Latin hymn portraying Mary lamenting at the foot of the Cross of her son Jesus. Many of the composers working in traditions of European Art Music through the centuries who have set this sequence for various combinations of instruments and voices have seized its many opportunities

for dramatic word-painting. Pärt, as Fr. Moody relates, chose a different approach rooted in the contemplative spirituality of Eastern Orthodoxy:

...the text is set with absolutely no word painting, but with a stylized ritual solemnity: the tragedy is felt, but...it is over a long time-span, an arch, as though one were waiting for a hammer to strike a gong. Time is suspended, and that is another important element of mysticism. In an icon there is no perspective, that is to say, it is not situated in earthly reality. Similarly, mystical music must suspend real time in order to create its own "two dimensional" level (the *Stabat Mater* even has a "frame" in the form of an opening and concluding "Amen"), into whose metaphorical simplification the initiate may enter in order to understand the multi-dimensional mystery thus presented.

Moody, *Modernism and Orthodox Spirituality in Contemporary Music*, p. 180

—Alexander Lingas



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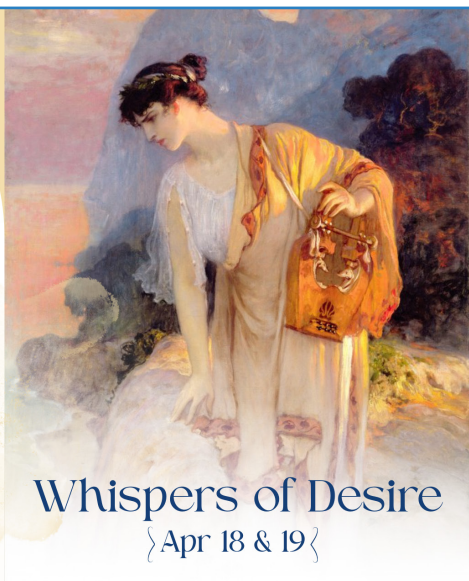
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TEXTS AND TRANSLATIONS

Tavener, *Out of the Night*

Ἀλληλούϊα.

Alleluia.

Moody, *Ave maris stella*

Ave, maris stella,
virgo, decus virginum,
celi regis cella,
mediatrix hominum.

Ne nos pereamus,
ad te suspiramus,
ut a nobis criminum
proocul sit procella.

Hail, star of the sea,
virgin, glory of virgins,
bedchamber of the king of heaven,
mankind's intercessor.

Lest we perish,
we sigh to you
so that the storm of sins
be kept far away from us

Trans. Thomas B. Payne

**“Hana Blažíková has one
of the most gorgeous
voices I’ve ever heard”**

— Musica Dei Donum

CONSTANTINOPLE: Bach & Khayyam

February 15, 2026 | 2:00 PM

Town Hall Seattle

Tickets at earlymusicseattle.org



Constantinople's guest artist
Hana Blažíková, soprano ▶



Pärt, Es sang vor langen Jahren

Es sang vor langen Jahren
Wohl auch die Nachtigall.
Das war wohl süßer Schall,
Da wir zusammen waren.

Ich sing und kann nicht weinen
Und spinne so allein.
Den Faden klar und rein,
Solang der Mond wird scheinen.

Da wir zusammen waren,
Da sang die Nachtigall.
Nun mahnet mich ihr Schall,
Dass du von mir gefahren.

So oft der Mond mag scheinen,
So denk ich dein allein.
Mein Herz ist klar und rein,
Gott wolle uns vereinen.

Seit du von mir gefahren,
Singt stets die Nachtigall.
Ich denk bei ihrem Schall,
Wie wir zusammen waren.

Gott wolle uns vereinen.
Hier spinn ich so allein.
Der Mond scheint klar und rein.
Ich sing und möchte weinen.

Long years ago indeed, as now
There sang the nightingale;
The sound was truly sweet;
Then, we were together.

I sing and cannot weep,
And thus, alone, I spin
The bright, clean threads
As long as the moon shines.

When we were together,
Then sang the nightingale;
Now her sound reminds me
That you are gone from me.

However often the moon shines,
I think on you alone;
My heart is bright and clean;
God grant we be united!

Since you have gone from me,
The nightingale sings constantly;
Her sound makes me think
How we were together.

God grant we be united
Where, so alone, I spin;
The moon shines bright and clean;
I sing, and would weep.

“Der Spinnerin Nachtlid” by Clemens
Brentano (1778-1842), translation from
the Arvo Pärt Centre

Zes, The Troparion of Kassiani

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.
Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν
αἰώνων· Ἀμήν.

Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις
περιπεσοῦσα Γυνή, τὴν σὴν αἰσθομένη
Θεότητα, μυροφόρου ἀναλαβοῦσα
τάξιν, ὀδυρομένη μύρα σοι, πρὸ τοῦ

Glory to the Father, and to the Son, and
to the Holy Spirit. Both now and for ever,
and to the ages of ages. Amen.

Lord, the woman who had fallen into
many sins, perceiving your divinity, took
up the role of myrrh-bearer, and with
lamentation brings sweet myrrh to you

ἐνταφιασμοῦ κοιμίζει. Οἶμοι! λέγουσα,
ὅτι νύξ μοι, ὑπάρχει, οἷστρος ἀκολασίας,
ζοφώδης τε καὶ ἀσέληνος, ἔρωσ τῆς
ἀμαρτίας. Δέξαι μου τὰς πηγὰς τῶν
δακρύνων, ὁ νεφέλαις διεξάγων τῆς
θαλάσσης τὸ ὕδωρ· κάμθητί μοι πρὸς
τοὺς στεναγμοὺς τῆς καρδίας, ὁ κλίνας
τοὺς οὐρανοὺς, τῇ ἀπάτῳ σου κενώσει·
καταφιλήσω τοὺς ἀχράντους σου πόδας,
ἀποσμήξω τούτους δὲ πάλιν, τοῖς τῆς
κεφαλῆς μου βοστρύχοις, ὧν ἐν τῷ
Παραδείσῳ Εὐὰ τὸ δειλινόν, κρότον
τοῖς ὤσιν ἤχηθεῖσα, τῷ φόβῳ ἐκρύβη.
Ἀμαρτιῶν μου τὰ πλήθη καὶ κριμάτων
σου ἀβύσσους, τίς ἐξιχνιάσει ψυχοσῶστα
Σωτήρ μου; Μὴ με τὴν σὴν δούλην
παρίδης, ὁ ἀμέτρητον ἔχων τὸ ἔλεος.

before your burial. “Alas!” she says, “for
night is for me a frenzy of lust, a dark
and moonless love of sin. Accept the
fountains of my tears, you who from the
clouds draw out the water of the sea; bow
yourself down to the groanings of my
heart, you who bowed the heavens by
your ineffable self-emptying. I shall kiss
your immaculate feet, and wipe them
again with the locks of my hair, those
feet whose sound Eve heard at dusk in
Paradise, and hid herself in fear. Who
can search out the multitude of my sins
and the depths of your judgements, my
Savior, savior of souls? Do not despise
me, your servant, for you have mercy
without measure.”

Translation by Archimandrite Ephrem Lash

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Pärt, Stabat Mater

Amen.

Stabat Mater dolorosa
juxta crucem lacrimosa,
dum pendebat Filius.

Cujus animam gementem,
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti!

Quae maerebat et dolebat,
et tremebat dum videbat
nati poenas incliti.

Quis est homo, qui non fleret,
Christi Matrem si videret
in tanto supplicio?

Quis non posset contristari,
piam Matrem contemplari
dolentem cum Filio?

Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagellis subditum.

Vidit suum dulcem natum,
morientem desolatum,
dum emisit spiritum.

Eja Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Amen.

At the Cross her station keeping,
stood the mournful Mother weeping,
close to her Son to the last.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

For the sins of His own nation,
She saw Jesus wracked with torment,
All with scourges rent:

She beheld her tender Child,
Saw Him hang in desolation,
Till His spirit forth He sent.

O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

Holy Mother! pierce me through,
in my heart each wound renew
of my Savior crucified:

Tui nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Juxta crucem tecum stare,
et me tibi sociare
in planctu desidero.

Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.

Fac ut portem Christi mortem,
passionis fac consortium,
et plagas recolere.

Fac me plagis vulnerari
cruce fac inebriari
et cruore Filii.

Inflammatum et accensum
per te, Virgo, sum defensus
in die iudicii.

Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia!

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria.

Amen.

Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live:

By the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

Virgin of all virgins blest!,
Listen to my fond request:
let me share thy grief divine;

Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.

Wounded with His every wound,
steep my soul till it hath swooned,
in His very Blood away;

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

Christ, when Thou shalt call me hence,
be Thy Mother my defense,
be Thy Cross my victory;

While my body here decays,
may my soul Thy goodness praise,
Safe in Paradise with Thee.

Amen.

Text and translation
from the Arvo Pärt Centre



CAPPELLA ROMANA

The professional vocal ensemble **Cappella Romana** and its recording label **Cappella Records** are dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Its performances “like jeweled light flooding the space” (*Los Angeles Times*), Cappella Romana is known especially for its presentations and recordings of medieval Byzantine chant, Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Critics have consistently praised Cappella Romana for its unusual and innovative programming, including numerous world and American premieres. The ensemble has presented annual concert series in Portland, Oregon, Seattle, Washington, and San Francisco, California, in addition to touring nationally and internationally, most recently to the Utrecht Early Music Festival, Netherlands, the largest early music festival in the world, where it performed its *Lost Voices of Hagia Sophia* program and *Good Friday in Jerusalem* before sold-out houses. Other recent appearances abroad have included venues in Hungary, Serbia, Germany, Belgium, Greece, and the UK.

Cappella Records has released more than 30 recordings, including its chart-topping *Lost Voices of Hagia Sophia* (44 weeks on Billboard), *Hymns of Kassiani*, featuring the earliest music in the world we have by a female composer, and most recently *A Ukrainian Wedding*, folk songs and sacred works sung by an all-female ensemble led by Nadia Tarnawsky, *Ukrainian War Requiem* by Benedict Sheehan, sung by the Axios Men's Ensemble and Pro Coro Canada, Edmonton, and *Christmas at the Castle* with Psaltikon and En Chordais.

Cappella Romana Publishing was established in 2022 primarily to produce elegant and complete books of settings of English liturgical texts to Received Tradition Byzantine chant, as well as a comprehensive textbook on reading its notation, and publications of newly edited medieval Byzantine chants.

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ALEXANDER LINGAS

Alexander Lingas is Music Director of Cappella Romana, which he founded in 1991 to explore through scholarship and performance the sacred musical inheritance of Old Rome and the West and New Rome (Constantinople) and the East.

In recognition of Dr. Lingas's contributions to the field, His All Holiness, Bartholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch bestowed on him the title of *Archon Mousikodidáskalos* (Teacher of Music) in 2018.

Dr. Lingas is Professor of Music and Associate Director of the Institute of Sacred Arts at St. Vladimir's Orthodox Theological Seminary in New York, and Professor Emeritus in the Department of Performing Arts at City St. George's, University of London. In June 2025 he was elected to a four-year term as Chair of the International Society for Orthodox Church Music.

He received post-doctoral grants from the Fulbright Program and the Onassis Foundation for musical studies with Byzantine cantor +Lycourgos Angelopoulos and from the Canadian Social Sciences and Humanities Research Council for theological studies with +Metropolitan Kallistos (Ware), followed by additional awards from the Stavros Niarchos Foundation, the British Academy, the Romanian Orthodox Church, and the National Forum for Greek Orthodox Church Musicians (USA). In 2023 he formed and directed the Byzantine Chant Ensemble for the Coronation of Their Majesties King Charles III and Queen Camilla.

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The Stavros Niarchos Center for the Study of Hellenic Culture at UCLA

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